The Rumpeltonian Anti-Precisionism Manifesto

We, the willing abandoners of the straight line, the celebrants of the almost-right, the devoted practitioners of the gloriously off-kilter, hereby declare the founding principles of **Rumpeltonian Anti-Precisionism**:

I. Precision is the Enemy of Life

The perfectly straight line is a lie.
The flawless circle is an insult.
Nature does not measure with rulers, and neither shall we.

We reject the tyranny of symmetry, the cold arrogance of alignment, and the suffocating expectation that things must “look correct.”
Correctness is a cage. We prefer the open field—uneven, lumpy, and free.

II. The Hand Must Be Visible (Even When It Misses)

Every wobble is a fingerprint.
Every misalignment is a signature.

Where others erase, we preserve.
Where others fix, we celebrate.

The misplaced eye, the drifting arm, the perspective that collapses under mild scrutiny—these are not errors. They are evidence of existence.

III. Approximation is Truth

To be *close enough* is to be honest.
To be exact is to be artificial.

A face that is slightly wrong is more human than one that is perfectly rendered.
A building that leans is more believable than one that stands in sterile perfection.

We do not aim—we gesture in the general direction and accept the result as destiny.

IV. Tools Are Not Masters

Grids, guides, rulers, and stabilizers are hereby demoted.

The mouse will slip.
The line will jitter.
The fill tool will betray you at the edges.

Good.

We embrace the rebellion of the tool. We allow the medium to misbehave.
Control is overrated; collaboration with chaos is divine.

V. Time Is Not to Be Wasted on Correction

To fix is to doubt.
To redo is to hesitate.

The first attempt is the truest attempt.

We move forward, never backward.
The crooked arm stays crooked.
The off-center composition remains defiantly off-center.

VI. Imperfection is Style

Not a flaw. Not a mistake. Not a phase.

A philosophy.

The jagged contour, the uneven spacing, the almost-but-not-quite proportions—these form the visual language of Anti-Precisionism.

Others polish. We leave fingerprints.

VII. The Viewer Must Adjust, Not the Artist

If the perspective feels wrong, adjust your expectations.
If the proportions confuse you, reconsider reality.

The burden of interpretation lies not with the creator, but with the observer.

We do not correct the work to fit the world.
We let the world bend—slightly awkwardly—to fit the work.

VIII. Rumpeltization Over Realization

We do not recreate.
We Rumpeltize.

Subjects are not captured—they are *translated through distortion*, filtered through instinct, and released in their new, imperfect form.

Likeness is optional. Presence is mandatory.